291 Although they go entirely naked, they carefully avoid any
841 postures which might appear indecent, and this to such an extent that no one notices it when they go through those trying periods peculiar to their sex.

152 I shall now relate one of the instances of jealousy, for I be-
593 lieve that such first-hand episodes provide a more vivid picture of the uses, customs and feelings of a people than any general description might do.

The Indian girl Sebastiana, already referred to above, was married in Acupari. One day a young man came to her and said: "Leave your husband, who is not a good hunter, and come with me to another village." At that very moment the husband ap-
[634] peared, came to her, and asked her what the young man had said. The girl, embarrassed, did not know what to answer, and her husband seized a bow and chastised her severely. Yet [114] this couple were always close and loved each other, until the unfortunate circumstances which threatened her mother forced Sebastiana to flee Acupari, leaving her husband behind.

655 Families are very united; fathers and mothers alike are ex-
593 tremely fond of their children, and will face the greatest dangers to help and protect them.

I have seen sick children treated with the greatest care and dedication in the large village houses.

69 When a Mundurucu mentions another member of his tribe, he always uses the same expression -- "a kinsman of ours" -- to distinguish him from members of other tribes.

When these barbarians happen to meet outside their villages, in the midst of a forest or on the banks of a stream, they easily recognize each other by the paintings and tattoo marks peculiar to their tribe.

302 Mundurucu body painting is a remarkable thing. The de-
• [531] signs are traced with great skill by consummate artists.

On the face and chest, numerous lozenges are drawn to perfection. The back part of the body is covered with parallel lines from the neck nearly down to the heels; the breasts, the buttocks, and the female sexual parts are painted with fanciful designs which are identical for members of the same sex.

4: Horton E-4 (no date) 1948
SQ13 Mundurucu SQ13

Karusakaibu (Farabee, 1917 a). His wife, Sikrida (Strömer, 1932); Chicridha (Tocantins, 1877), is a *Mundurucú* woman. Korumtau (Carutau (ibid.)) is his eldest son and his second born is Anukaite (Hanu-Acuate (ibid.)). Karusakaibõ's companion and helper is Daiiru (Rayru (ibid.)), an armadillo.

Conflict between Karusakaibõ and his sons and companion is a recurrent theme in several myths reported by Strömer and Tocantins. In one story, Anukaite is seduced by his mother. Karusakaibõ learns of the incest and in anger pursues his son. Anukaite delays his flight to have sexual intercourse with several importunate women whom he meets on the way; his father overtakes him and transforms him into a tapir. The insatiable women are transformed into fish.

On another occasion the offenders are Daiiru and Korumtau. Their offense is not explained clearly in the account (Strömer, 1932) but appears to involve an improper relationship between Korumtau and some peccaries, for which Daiiru is partly responsible. Again the guilty are pursued by Karusakaibõ; to evade his father, Korumtau transforms himself successively into a peccary, a cricket, a bird, and a monkey. Once he is wounded by an arrow shot by the pursuing father, but the armadillo draws the arrow from the wound. The animals of the forest give aid by warning of the father's approach. Finally, the two fugitives throw themselves into a body of water and escape.

The *Mundurucú* origin myth tells of the emergence of mankind from under the ground. According to one version (Farabee, 1917 a), Karusakaibõ had made the world but had not created men. One day Daiiru, the armadillo, offended the creator and was forced to take refuge in a hole in the ground. Karusakaibõ blew into the hole and stamped his foot on the earth. Daiiru was blown out of the hole by the rush of air. He reported that people were living in the earth. He and Karusakaibõ made a cotton rope and lowered it into the hole. The people began to climb out. When half of them had emerged, the rope broke and half remained underground, where they still live. The sun passes through their country from west to east when it is night on the earth; the moon shines there when the earth has moonless nights. According to another version of the tale (Tocantins, 1877), the creator stamped his foot at the site of the village of Necodemos; White people, Indians, and Negroes emerged from a fissure in the ground. The creator tattooed the *Mundurucú* like himself; the Whites and Negroes scattered. Karusakaibõ then showed the *Mundurucú* how to raise manioc, maize, cotton, and other plants and how to utilize them. It was he who traced the petroglyphs now found on certain cliffs in the region of Necodemos. Another origin-of-agriculture myth is given in a text gathered by Strömer (1937).

Kruse (1934) reports a myth in which the women are said to have once been in possession of the men's house, while the men lived in the

6: Murphy E-5 (1952-1953)1956
SQ13 Mundurucu SQ13

ferred indirectly, for an Aru clan member is really a descendant of the dwellers of the river of the parrot. In short, the word for clan is suggestive of the origin of the clan as a local group.

Each Mundurucú village harbored a sacred trumpet which was kept in the men's house, guarded from the eyes of the women. These trumpets were the functional equivalent of the more widely distributed bullroarer. The trumpets were owned by clans, and within them resided the *tubō* (old person) of the clan and another class of spirits called the *che karōkō ejewōt*, or "companions of the trumpet." The latter also served as clan spirits, secondary to the *tubō* proper of the clan. The "companions of the trumpets" were similarly named after plants, birds, and animals but, unlike the *tubō*, never bore the same name as the clan. Nearly all of the clans had more than one spirit "companion" and in many cases the same "companion" was shared by two or more clans. Where such overlapping existed, the clans owning the trumpets having common "companions" were considered to have a very close relationship, and they either shared a trumpet or their respective trumpets were considered to be one and the same. In anthropological terms, they were of the same phratry. However, not all clans in the same phratry were equally close. For example, let us suppose that there is a phratry of three clans called A, B, and C. Clan A has spirit "companion" x, B has "companions" x and y, and clan C has "companion" y. Clans A and C have no common "companion" but are linked through clan B with which they share "companions." The closeness of both clans A and C to clan B is such that members of clan A or C can bestow the name B upon their young, and vice-versa. However, clans A and C cannot exchange clan names, although they recognize a common bond.

It might be hypothesized that clans A and C have the same spirit "companion of the trumpet" as clan B because they are offspring of the latter. This hypothesis is reinforced by the existence of four clans having subclans. The subclans have the same name as the main clan but the latter is spoken of as the "real" one, while the members of the subclan are referred to as *kokusawat*, which can be freely translated as "dwellers of the same place." An interesting facet of this clan and subclan relationship is that the name of the subclan and its trumpet spirits are, in three of the four cases, diminutives of those of the clan. For example, the Kirishi clan (large *itauba* tree) has a subclan named Kirishianan (a small species of *itauba* tree). The "companion of the trumpets" of both clan and subclan is the fox, but that of the clan is the large fox and that of the subclan is the small fox. The above factors and the especially close feeling between members of the two groups point to the subclan as an offshoot of the clan. In time, the subclan could probably achieve complete independence merely by assuming a new name, but a phratric relationship would continue through the common trumpet "companion."

The clan had no residential basis in the nineteenth century, and little manifest function aside from a limited number of ceremonial duties. The only external symbols of clanship were geometric designs, which were painted on the posts of the men's house by the clan members in residence, and the clan name,

12: Murphy E-5 (1952-1953) 1960
SQ13 Mundurucu SQ13

the opposite moiety within the framework of the iboiwati- 614
tit relationship, and the clan crests, consisting of geomet- [531]
ric designs, of the inhabitants of each men's house are
painted on the upright posts of the structure. Fellow clans-
men sleep in adjacent hammocks in the men's house and
are adjoined by members of the same phratry, if any reside
in the village.

Beyond these few remaining manifestations of clanship 551
there remains only its expression in interpersonal behavior. 614
The clan affiliation of every Mundurucú is known to every
other through the naming system. The name of each Mun-
durucú consists of his clan name with a given name suf-
fixed. Boys are given the name of their great-grandfather
in the direct paternal line. If there are several brothers,
some are assigned the names of the great-grandfather's
brothers, both real and classificatory. Girls are given the
names of the father's mother's mother. Thus, given names
are transmitted in certain clans, or, at least, within the
moiety. The possession of a name is one criterion of mem-
bership in Mundurucú society. The product of a union be-
tween a white man and a Mundurucú woman is for this
reason, more than for his mixed ancestry, looked upon as
marginal to the society. Similarly, illegitimacy, while [848]
looked upon as a misfortune, does not socially disable the
child as long as the father is known. If, on the other hand,
the mother does not know who the child's father is, it can
receive no name. Such children are not mistreated, but
they are generally called by the derogatory nickname, fun
(excrement).

Clanship thus continues to bestow a social identity on 614
its members and to establish their inclusion as "people,"
or Mundurucú. In this sense, it is an important mechanism
in the maintenance of social boundaries between the Mun-
durucú and their Brazilian neighbors. Fellow clansmen are